

THE
EAR - W I G;
OR

An Old Woman's Remarks

ON THE PRESENT

EXHIBITION OF PICTURES

K. Academies &c. — OF THE
Europe — G. B. — London —
ROYAL ACADEMY:

Preceded by a *PETIT MOT POUR RIRE*, instead of a PREFACE.

INCLUDING

ANECDOTES of CHARACTERS well known amongst the PAINTERS;
Observations on the Causes of the Decline of the Arts; a Description of the
Buildings of SOMERSET-HOUSE, and the Apartments occupied by the ROYAL
ACADEMY.

DEDICATED TO SIR JOSHUA REYNOLDS, R.A.

Invenit mea Musa NIHIL; ne despice munus.
Nam NIHIL est gemmis, NIHIL est pretiosius auro.
Immortale NIHIL, NIHIL omni parte beatum.

L O N D O N,

Printed for G. KEARSLY, (No. 46,) Fleet-Street.

MDCCLXXXI.

Entered at Stationers' Hall.

THE
WAR - R A
G I W

An Old Woman's Remarks

ON THE PRESENT

EXHIBITION OF PICTURES

OF THE

ROYAL ACAD E M Y :

Printed by a FIFTY-MOT FOUR KINE, instead of a PRINCE.

ENCLOSURE

ANECDOTES OF CHARACTERS well known amongst the PAINTERS;
Observations on the Causes of the Decline of the Arts; a Description of the
Buildings of Somerset-House, and the Apartments occupied by the Royal
ACADEMY.

DEDICATED TO SIR YOSHUN KETNOI D.S. P.A.

Inventor: John M. Smith; no definite number.
John M. Smith of Kansas, Inventor of method
Inventor: John M. Smith; no definite number.

И. О. Д. О. Л.

Printed for G. K. K. (No. 45) Fleet Street.



Entered at Stationers' Hall.

Un petit Mot pour rire.

THE following Anecdotes, which relate to some of the Artists who are most conspicuous in this City, it is presumed, will apologise for a Preface or Dedication, by affording more entertainment than is usually contained in such pretty insipid pieces of penmanship.

Mr. L----- is a German, and in truth a very eminent and deservedly-admired Painter. He married unfortunately in France, and met there with other mischances, which occasioned him to visit this country. Having been persecuted all his life by an amorous disposition, he soon became deeply smitten with the bright eyes of an English Lady, the mistress of one of his acquaintance. As his guineas were the only motives that prevailed on the Lady to elope, her affection diminished, and her discontents increased, in proportion as they became scarce; and when L----- had exhausted all his gold, the Lady returned home to her former Love. L----- being a man of a very warm mind, little short of madness, he became on this occasion almost insane; and for six weeks he sought night and day in vain for
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the habitation of the fair Inconstant, and employed a legion of Foreigners in the pursuit: in short, he emptied the Orange Coffee-house of its dun-coloured company. At length, however, he discovered her retreat: he flew to the neighbourhood, and hiding himself in a ruinous house, he waited the absence of his Rival; and then flew to the apartment of his Love, where he fell on his knees, and adored her with mad transports! The Lady, however, was inexorable, and peremptorily refused to return to his arms. In phrenzy he drew his sword, and plunged it into his body: the wound was very dangerous, but not mortal; and after a very long illness L----- recovered of his wound, but not of his passion; for with great difficulty, persuasion, promises and vows of eternal love, he prevailed on Madam to go home with him, *moyennant* the execution of articles, whereby he agreed to give her, during his life, one half of the clear profits of his profession; and out of the other he stipulated to be at the whole expence of the household affairs, dress, &c. Under this article E——— has been produced: M——m enjoys the profit, and L----- enjoys ———.

Z-----, a German, came to this country about twenty years since. Relying on his talents as an Historical Painter, but not having any friends, he soon found himself in that distress which many Foreigners with great talents have experienced in this country. He was advised by an eminent French engraver, Mons. Ravenet, to apply himself to Portrait-painting, as being the most beneficial, and the surest road to profit in England. In consequence of such advice, he finished the
 portrait

portrait of that Artist, in which he succeeded very eminently; but the consequences of his picture were not immediately successful; and his money being expended, he was distressed to the extreme. An Artist who was well acquainted with Wilson, the great Portrait-painter of that day in London, and who had seen the picture of the Engraver, mentioned the merit of it to Wilson, who went in quest of Z-----, and finding him in great distress, most liberally offered him an engagement for three years, to paint his drapery, at the rate of 250l. the first year, 350l. the second, and 500l. the third year. Z----- immediately accepted this offer; articles were executed between the parties, and Mr. Wilson advanced fifty guineas to equip Mr. Z-----, Some short time after, Z----- came to work at Mr. Wilson's, who set before him a drapery of sattin to decorate a female portrait. Z-----, not having been used to paint modern drapery, made many unsuccessful attempts—he grew peevish and piqued, &c.—and at length, notwithstanding the encouragements of Mr. Wilson, he disappeared, although he told him not to be uneasy, as it was the work of a few hours—that he might amuse himself for some days—and that so poor a point would soon be gained by so great an Artist. Z-----, at the expiration of two months, again went to Mr. Wilson, and received from him fifteen guineas, on his promises to return to his work. Wilson took him to his country-house, to relax with his friends; but on Z-----'s return to London, he again disappeared: and at the distance of six months he was discovered by the engraver Ravenet, in an ale-house near St. Ann's, Soho, without shoes, the delight of the

Porters and Coachmen, and the embellisher of the tap-room with chalk and charcoal; for which he had been so liberally supplied with beer, as to keep him, during that period, in a constant state of intoxication. The Engraver again attempted to rescue him from his dangerous situation, and he carried to the ale-house a friend of his, Monf. R——r, a Gentleman well connected with the Nobility, who, knowing the merit of Z-----'s pencil, enticed him from his Cave by promises of making his fortune, and prevailed on him to sober himself, and to recover his senses sufficiently to paint his portrait; for which Monf. R——r purchased pallet, pencils, colours, &c. Here Z----- eminently succeeded, and produced at the first sitting so great and so spirited a likeness, that M. R——r would not suffer him to finish the picture, but produced it in its unfinished state to Lord B——n, who was excited to additional admiration of the performance by the singular traits of the Artist's character; and he was induced to shew it at a large assembly of Nobility at his house, who all agreed to have their pictures painted by the same Artist at a fixed price. At this moment Mr. Wilson was informed of his contracted Assistant's success, and he sent him notice to return to work under his contract. Alarmed at this order, Z----- sent ambassadors for a compromise; to which Mr. Wilson consented: and when a number of Artists were convened, Mr. Wilson asked Mr. Z----- if he had signed the Articles then in his hand, and called on him for a performance of the agreement. Z----- distracted, tore his hair, and beat his head against the wall: Wilson represented to him his conduct, and asked him if he had any
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thing to reproach him with. Z----- acknowledged the liberality of Mr. Wilson, and said he was *a free-born man, and could not bear to be enslaved by any writing*. Wilson took him by the hand, and exhorting him to a proper attention to his talents, he tore the fatal agreement, and presented him with the shreds; affixing one condition, that he should make him a present of a picture, of any subject or size whatsoever, within three years; declaring, that an onion painted by Z----- should discharge the debt. The art of Z----- was soon successful, and he got to the outline of his ambition—but in this career he became acquainted with a Jew's wife, whom he bedecked with the pomp of a Rembrandt's Burgomaster's Wife. The Israelite, feeling the impetuous cullibility of our Painter, bullied him in bed and board—and he found himself so entangled in her charms, that he resolved to circuit round the world with Banks and Solander, to extricate himself from the hole he had got into. His intention was no sooner known, than a Sovereign, who has liberally protected the Arts in England, sent for him, and expatiated on his absurd scheme; but Z----- persisted, notwithstanding the offers made to him to desist. The expedition, however, blew over; and Z-----, being resolved to break the tie of his Beelzebub, went to *Rome*; and, during his Italian emigration, produced that beautiful picture of the Florentine Gallery, which is admired most justly by every eye, and on which the excellent criticism was made, that it forms *many* pictures, but *not one*.

thing to reproach him with. X----- acknowledged the liberality of
 Mr. Willson, and said he was a free-born man, and really not free to be
 refused any money. Willson took him by the hand, and exhorting
 him to a proper attention to his talents, he told him that he
 and himself were with the friends; advising one condition, that he
 should make him a present of a picture, of any subject or size whatsoever;
 every, within three years; declaring, that an onion painted by X-----
 should discharge the debt. X----- was soon successful,
 and he got to the outline of his ambition—but in this career he became
 acquainted with a Jew's wife, whom he bedecked with the pomp of
 a Roman's Empress's White. The illustrious feeling the imper-
 mous elasticity of her water, pushed him in and out—and he
 found himself is enlarged, but certain, that he resolved to circumscribe
 round the world with Banks and Soliman, to estimate himself from
 the hole he had got into. His ambition was no longer known, than a
 society, who had literally pocketed the Arts in England, and the
 man, and expended on a small scheme; but X----- pocketed not-
 withstanding the offers made to him to do so. The expedition, how-
 ever, when over, and X----- being refused to break the tie of his
 Republic, went to Rome, and during his Italian emigration, purchased
 that beautiful picture of the Romanesque Church, which is admitted more
 judiciously every eye, and on which the excellent engraving was made,
 that it forms every picture, but not any.

T H E
E A R - W I G, &c.

THIS certainly, exclaims an Old Lady in a cardinal, is the most sterile field for observation I ever beheld, where so many objects glare on the sight, and tawdry yellow vies with dirty red.—I have paid my shilling at the door, I am under no compliment to any of the displayers; so have at them!—So singular a sentiment, delivered in a shrill, pervading tone, caught my ear, and I listened further.—My dear, says the Old Lady, to a little wizened old man, with a monstrous pair of spectacles, on whose arm she leaned, “When the Fox got into a Sculptor’s shop, he praised the beauty of a head on which the artist had bestowed much pains; but, at the same time, Renard exclaimed, “What a pity it has no brains!” Would not the Fox have had good grounds for that remark here? A thousand occult causes, which silence reason without affording it the least satisfaction, occasion the decay of Taste.—I shall make a few observations on those causes which may be considered as the forerunners of a revolution of taste in the Polite Arts:—the principal seem to be, the neglect of the study of Nature, the desire of Singularity, the love of Novelty, the partiality of Protectors, and the luxury of Imagination, preferred to a beautiful Simplicity.—And, first, of negligence in the study of Nature.—The studies that have led to the discovery of the arts, are equally

necessary to their preservation. The beauties of Nature are at all times our models, and we ought not to neglect her on account of our having the works of the great Masters.—They may facilitate the means of considering, perceiving, and imitating her; but not to prevent our consulting, and having incessant recourse to her: in reality, we admire their master-pieces, only because they are beautiful representations of Nature. But people consult the copies, and neglect the originals; they regard the admirable pieces produced by the Artists, as the capital objects of their attention, and the study of Nature as only an accessory employment. From this mistake it necessarily follows, that they adopt the faults of others, and degrade the beauties of the Art, by endeavouring to borrow those of the Artist: the creative fire of Genius, which borrows from Nature, becomes, by little and little, extinguished; imaginary beings are substituted in the room of those that are real, and we then no longer see the spectator charmed with beholding the enchantment of Art disguised under the appearance of Nature: he no longer says, in the transport of his admiration, *How true! How charming!* instead of which he coolly makes an eulogium on the abilities and turn of the Artist. This, says he, is in the manner of such a Master: this is in the taste of such a School.—Feeble praise! that in a sensible mind must appear a real reproach. The man of genius draws the beauty of his works from nature, and therefore with nature alone they can be compared. To what purpose am I told, that such a one resembles Homer, or Raphael? Perhaps those great geniuses would not have been what they are, had they been preceded by others who had a genius like theirs. This reflexion will, perhaps, appear very extravagant; but let us attend to it. It is too common for a great name to produce many imitators: a master-piece of art, in captivating the imagination, bounds and confines the talents: thence people forget Nature, in order to study the productions of a great Master; and, as copies are necessarily inferior to the original, a croud of feeble artists march in the train of a great man.

O imitatores, servum pecus! HOR.

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The servile admiration that causes the neglect of nature, may then be considered as one of the first causes of the decay of taste.

We next proceed to remark on the desire of distinguishing ourselves.

The desire of Distinction, which is one of the most laudable and most efficacious motives in the progress of the Polite Arts, may perhaps be also one of the causes most prejudicial to their glory and preservation. In fact, among so many rivals who run the same race, there is not one who does not seek to attract attention: all have not the genius and abilities necessary to obtain their end: but those, in some measure, by their intrigues, and by their singularity, procure the attention of the spectators: they comply with the cry of the multitude, who require novelty: and at length, by a blameable complaisance, procure admirers and patrons. This brilliant success, it is true, is but of short duration; it is a mode brought into vogue, that is soon to be replaced by another that is still more ridiculous: but they cause themselves to be talked of for a time, and that is sufficient. Imagination furnishes them with new resources to captivate the attention of the public: they play the part of Proteus, and assume a new form, when that they have already assumed no longer makes an impression.

The love of Novelty is particularly remarkable, when people are so far initiated into the mysteries of the Fine Arts, as to be able to censure their defects, but, being ignorant of the true sources of beauty, pretend to judge of every thing, and affect to depreciate what gives them no astonishment. It then becomes necessary to stimulate their cloyed taste, by offering them fantastical performances, and such as are very different from those to which they are accustomed. In these circumstances, a celebrated man raises the standard of reformation: he takes advantage of the confidence he has acquired by his abilities, in order to render his taste for singularity

larity and for trifling successful. His ambition is directed to his becoming the author of a revolution, and the chief of a numerous party. He soon obtains patrons, and the prizes bestowed on his works procure him a great number of admirers and ignorant copyists: from that time the great principles of the art are lost; a vicious practice takes place; no other law is known but that of fancy; luxury of imagination is preferred to a beautiful simplicity; and, as Rousseau says, being tired with beauty, they become in love with deformity.

Hey-day! how comes it that we see here no pictures of Louthembourg, Copley or Humphrys?—Oh, that's true! Louthembourg has an exhibition of his own, at five shillings—Copley was made an Academician; and, as soon as he had reaped such advantageous honours, he no longer chose to contribute to their show; but he deserted his standard, and levies contributions on the public, for the first work he produced of any real consequence—and the partial, illiberal conduct of the Academicians, by exciting parties and factions, has disgusted and driven from them Humphrys, with some Artists of established, and others of promising genius.—As an instance of the partiality of the Academicians, some time ago Mr. W——, famous for the simplicity of his subjects and the sweetness of his pencil, put down his name as a candidate to become an Associate:—there were several other names, some of which, without the smallest ray of merit, were within *one* voice of being elected, when the above-mentioned truly ingenious Artist was not honoured with a *single vote*.—Their reasons were capital:—Mr. W——, having met M——r, and some other of the ringleaders of the Academy, on expressing his disgust, in Christie's Auction-room, was informed by them, that their motive for his rejection was, *his formerly having exhibited with another Society*:—and they said that it was the *unanimous* opinion of the Academicians, that their votes, in the conferring of honours, should be bestowed on those who had stuck by them.—By this sentence, the Public may perceive, that they are to expect the highest honours may dignify the dauber
of

of a Cork and Punch-bowl, in preference to the genius of a Raphael, who should have had the misfortune to have exhibited a picture in any other Society.—The only chance that the Public may have of seeing the works of all the old-established Painters, is the association of Mr. Gilpin, Mr. Walton, Mr. Beech of Bath, and other eminent artists, who were staunch to the Society of Artists, with the disgusted Members of the Royal Academy.—To this association Mr. Wright of Derby would be a bright ornament, and the Public would have an opportunity of seeing his pictures in a better light and situation, than the station to which they are now condemned, because he formerly belonged to another Society.

1. *The Grange in Borrodale near Keswick*—J. FARRINGTON.—Too many parts in the fore-ground; a pebble may be seen at a mile distance, and it is totally destitute of aerial perspective.

2. *Gipsy Boy and Girl*—W. BURGESS.—A bad black thing—the Devil all over!

6. *Newfoundland Dogs*—C. CALTON, Jun.—If there were not faults in the drawing of the greatest dog, it might be pronounced a good picture.

9. *Portraits of a Naval Officer*—J. F. RIGAUD, A.—All his portraits are defective in light and shadow, and are muddily coloured.—His sketch for the great picture designed for the Sardinian Ambassador's chapel, Lincoln's Inn Fields, is not conformable to the text, which says, not *a bone of him shall be broken*.—Mr. Rigaud has broken all his bones.

10. *Thais*—SIR JOSHUA REYNOLDS, R. A.—This picture long remained in the Painters' Gallery, after the first sitting—the face was painted from the famous Emily Bertie, to which the Artist has added great animation.—The figure is rushing abroad with a blazing flambeau in one hand, and exciting with the other

other to the destruction of Persepolis, which is seen in flames—her drapery, the sky, and every thing in the picture, is highly characteristic of such a scene—but incorrect throughout.—It was a cruel *snoub* in the Painter, a fine Girl having paid him seventy-five guineas for an hour's work, and being unable to pay for the other half of her portrait, to exhibit her with such a sarcastic allusion to her private life—to call her *Thais*—to put a torch in her hand, and direct her attention to set flames to the Temple of Chastity.—Such rigorous punishment seldom is inflicted by a rich man on a pretty woman, *merely* from her want of money—we must therefore search amongst other passions for the reason, although it may be said, that, where avarice predominates, it is the greatest absorbent of the human mind.

11. *Rinaldo*—MARIA COSWAY---or MARIA and COSWAY.—There is a great deal of sweetness in the composition and expression of the figures; it is highly finished, and better coloured than where Cosway colours alone.—

Maria, beware of puppyism!

12. *Nobody has been deceived by Mr. W. Scone's deception.*

13. *Portrait of a Gig Mare, the property of a Gentleman*---T. GOOCH.—A gig of Mr. Nevil's, to have his gig and his gig-mare in a picture.

15. *View of Conway Castle*---P. SANDBY, R. A.—Most beautiful---nature, truth, and taste.

16. *Portrait of a Gentleman*---SIR J. REYNOLDS, R. A.—*Doctor Burney is the Gentleman, in his Doctorial Robes.*—An inveterate, smirking, prate-a-pace likeness!

17. *Two Horses in Enamel*---G. STUBBS.—The largest piece of enamel we ever have seen---This acquisition to the art could not have been discovered more

opportunately,

opportunely, nor better applied, than in perpetuating this picture.—There is no gloss on this beautiful piece of enamel; and the colours are as mellow, as rich, as harmonized, and the tints as soft, as in the finest painting on canvass.

18. *A Lady and Children relieving a distressed Cottager*---W. R. BIGG.—A sweet picture—Nature pursued with taste and real sentiment.

20 *View of Benton Castle*---P. SANDBY, R. A.—Companion to No. 15. and equally beautiful.

21. *Portrait of a Gentleman*---Sir JOSHUA REYNOLDS, R. A.—An excellent picture.

22. *Her Royal Highness the Duchess of Cumberland*---R. COSWAY, R. A.—A tolerable good likeness—but such a jumble of the Costume has seldom been seen—Her vest is antique—her robes modern—She stands like the antique statue of Ceres, with one hand leaning on a modern chair decorated with a golden back; the other hand holds in a careless manner a rope with a great tassel at the end of it, which is tied round her waist.—This picture is painted entirely on sylvan, and that sylvan is a bad one—Neither the colour, drawing, character, expression, nor any of the established requisites for a portrait, are beautiful or natural—the figure is most like to a Doll in the waxen pageantry of King Solomon in all his Glory.

23. *A Philosopher by Lamp-light*---J. WRIGHT.

24. Vide No. 9.

27. *Dido*—illa graves oculos, &c. Virg. *Æn.* IV.---H. FUSELI.—The artist has shewn a very fine poetical conception, in the character and composition of this picture. There will be again occasion to mention this picture, when we come to Sir Joshua Reynolds' manner of treating the same subject.

28. *A Landscape, Cattle and Figures*—P. F. BOURGEOIS.—A scholar of Loutherbourg—a very promising genius—has entered into the manner of his master.
34. *The Babe with bloody Hands, from Spenser's Fairy Queen*—J. DANIEL.—This picture has merit.
39. *Portrait of a Bishop*—J. GAINSBOROUGH, R. A.—One of the finest portraits that has been seen.
40. *View of Winandermere Lake in Westmorland—the effect the sun beginning to appear in the morning, with the mists breaking and dispersing*.—G. BARRET, R. A.—The artist has been successful in the highest degree in the representation of his sublime choice of Nature—A wonderful fine picture.
41. *Diana sleeping and her Nymphs bathing*—R. DAVY.—A reiterated and most impudent insult on the optical sensations of his Majesty's liege subjects—What a sad dog *terra cota*!—*Gang down the burn, Davy, love; and I won't follow thee!*
48. *The Parting of Lord and Lady Russell, from Dalrymple's Memoirs*—RUNCIMAN.—A sturdy, raw-boned, Caledonian picture, coloured with brick-dust, charcoal, and Scotch snuff.
54. *Portrait of a young Nobleman*—H. CIPRIANI.—This, we hear, is the work of a child, the son of a Great Artist; and therefore we are silent.
61. *Cavern in the Gulph of Salernum, Sun-set*—J. WRIGHT, of Derby.—We had rather that Mr. Wright had shewn to us the cavern by torch-light, than by sun-set.
62. Vide

62. Vide No. 9.
65. Very bad.
66. *Mother and dead Child*---P. HOARE.—Shocking indeed!
67. We shall come to something better of this Artist by and by.
68. *Creusa appearing to Æneas*---MARIA COSWAY.—A very poor performance.
77. *A Landscape* by J. GAINSBOROUGH, R. A.—It is impossible for the art to produce any work more complete and more pleasing than this Landscape and its companion. The pellucid pencilling of the water, the ethereal clearness of the sky, the unaffected composition, and the just reality of colour, renders these pictures admirable to every eye conversant with Nature, whether learned, or unlearned.
78. Vide No. 9.
79. Damn'd bad.
80. *An Historical Picture, representing the Sick, Possessed, &c. brought to our Saviour to be healed; painted for his Majesty's Chapel in Windsor-Castle*---B. WEST, R. A.—Cold, marmorial, mechanical and uninteresting; no passion, no reverential awe, is excited: the whole is conducted with an equal insipidity: the figures are not cloathed, but are loaded with *Otabeite blankets*.
85. *A Gentleman's Family*---J. ZOFFANY, R. A.—The family and friends of Mr. Sharp, the surgeon.—The parts are finely finished; but the effect of

the *tout-ensemble* is abominable.—This by no means we mean as an accusation against the Artist; for he doubtless had plenty of dictation. The scaly monster peeping from behind, who punts the piping party through the mud, looks like Apollo on Parnassus.

93. *View on the Rhine*---E. GARVEY, A.—Pretty.

94. *Landscape*---J. GAINSBOROUGH, R. A.

96. Vide No. 48.

100. *Maria, from Sterne, a companion to the picture of Edwin, exhibited three years ago*---J. WRIGHT, of Derby.—A very cold performance in every respect.

101. *Lavinia, daughter of the once-rich Acasto, discovered gleaning. Vid. Thomson's Seasons.* E. PENNY, R. A.—This Artist has exhibited in some of his works incontestible proofs that Nature needs no other art, but that of being well chosen and implicitly copied, to affect the mind of the spectator with every delightful, with every noble, and every pathetic sentiment. This picture is very tame indeed, and the character of Lavinia is mean, and vulgar.

102. Vide No. 28.

106. *Mrs. Mabon in the Character of Elvira*---J. ROBERTS.—Painting, painted.

107. *Portrait of Mrs. Robinson*---J. ROBERTS.—At some distance the effect nearly the same as the preceding number; but on closer inspection, the colour

colour not quite so thickly laid on. We must do justice to the Exhibiting Artists, by saying that there are no worse of *their size* in the room, than these Dulcineas.

112. Vide No. 61.

118. *Queen Catharine's Vision, Shakspear's Hen. VIII. Act 5.*---H. FUZELI.---
A dream.

129. *Brace of Pheasants*---S. ELMER, A.---No Artist can come nearer to the object he attempts. His fish, his birds, and fruit, are as exquisitely fine as any of the Flemish masters.

132. Vide No. 28.

134. *Landscape*---R. CORBOULD.---A very pleasing, warm, and delicate little picture; but the Artist wants more force in the figures on the fore-ground.

138. Vide No. 9.

139. *Like Patience on a monument, smiling at Grief*---MARIA COSWAY.---We cannot help supposing that this picture was conceived since the young Lady changed her situation; for she has treated the subject very feelingly, and with great expression. This picture seems to be *all her own*, and is by far the best of the *Cosway* name in the Exhibition.

140. *Portraits of a Nobleman's Children*---Sir JOSHUA REYNOLDS, R. A.---That great Artist never is more successful than in his children. This picture is a sweet group, exquisitely coloured.

146 and 168. *Portraits of the King and Queen*.---J. GAINSBOROUGH, R. A.---The best likenesses ever painted of the King, except that produced by Zoffani: his neck is rather too thin, and there certainly wants quantity in the back-ground---The Queen's picture is a great resemblance, and finely painted: that sort of drapery must be stiff; but it is, indeed, wonderfully executed, and the lights thrown on the petticoat produce a fine effect.---The reverse may be said of what we mentioned of the King's picture, for the quantity is too great of the back-ground.---On the whole, they are the best portraits in the Exhibition, and want very little of perfection.---So many Artists had failed in the King's portrait, and West had so often miscarried himself, that, last year, he ascertained the exact proportions of his Majesty, with a compass and taylor's measure, from head to foot; and he produced a stuffed pillow.

146. *Portrait of a young Gentleman*.---SIR J. REYNOLDS, R. A.---A beautiful picture---the attitude novel---the young gentleman is naturally placed, but rather oddly.

153. *The Judgement of Paris*.---ANGELICA KAUFFMAN, R. A.---It is much to be lamented that this Artist has no variety, and that she does not adopt more relief of colour; her figures are too much *allignées*.---The whole has too much the air of basso relievo---on which work her designs have been often employed with better success than any of the moderns. This Lady seems, in all her works, to have copied pictures, prints and plaisters---perhaps she has been deterred by the delicacy of her sex from studying living models.

156. *View of the Encampment in St. James's Park*.---P. SANDBY, R. A.---All his works are charming.

160. *The*

160. *The Death of Dido*---Sir JOSHUA REYNOLDS, R. A.---This picture, from the high rank the Artist most deservedly holds, calls for a criticism, and one, we think, more severe than any of his pictures have ever merited---The composition, the light, and the shadow, are confused, and convey a French fluttering idea: the extended arms of the Sister rant on the canvass, and rob the picture of that solemnity which we find so well understood by Fuzeli, an Artist inferior in the executive part of his profession---The face of Dido, is the beauty of an expiring faint, and does not convey the Poet's idea of the character of Dido, which is very happily understood by Fuzeli.---The drawing of this picture is certainly defective: the neck of Dido is distorted, the back broke, and the body cannot be traced through the drapery. There is no centre light to this picture---the eye cannot rest on it.---The shadows are so thrown, as to produce an appearance of hollows.---The broken statue of Aeneas under Dido is very injudiciously introduced. The face of Dido is beautiful.---In point of colouring, Sir Joshua Reynolds certainly exceeds all other painters.

161. *View from Langdale-Pikes, in Westmoreland*---W. THOMPSON.---The sky is wonderfully bright; the forms are grand; the perspective is well preserved, and the picture is full of air and sublimity.---A Cockney, whose ideas of Nature are limited by Hamstead and Highgate, must be a very incompetent judge of the merits of this picture.

168. *Portrait of her Majesty*---J. GAINSBOROUGH, R. A.---Vide No. 146.

169. *Venus attended by the Graces*---ANGELICA KAUFFMAN.

176. *A Shepherd*---T. GAINSBOROUGH, R. A.---By far the finest picture in the Exhibition. In point of drawing, colouring, composition, choice of nature,

and every other requisite to constitute a complete work of art, this performance is unrivalled---it is impossible to find words too luxuriant to praise the Landscape, the Sky, the Dog, and the Shepherd; and we decisively pronounce Mr. Gainsborough to have produced, this year, the best pictures in the Exhibition, and such as would have honoured any age.

182. *Portrait of a Gentleman*---Sir JOSHUA REYNOLDS, R. A.---Lord Richard Cavendish---a most noble, masterly picture.---It is excellently scraped in mezzotinto, by Smith---and, like all the pictures of this Artist, produces a fine effect, on account of the judicious disposition of the masses.

187. *Portraits of three Ladies*---Sir JOSHUA REYNOLDS, R. A.---*The Lady Waldegraves*---Beautiful! beautiful!---The Painter has displayed wonderful judgement in the disposition of the figures---the design is correct and lively; the lights are most judicious, and the colouring is pearly, and chastely beautiful.

197. *Sigismunda*---R. COSWAY, R. A.---These very features, and the same attitude, have been painted by him one hundred times---varying the size, and the colour of the hair. We remember the Original very fond of parading the streets; but her size was so comely, that she could not conveniently walk arm in arm with the Artist. This Painter is grown bald, and degenerate in genius.

204. *Portrait of a Gentleman, done from recollection of him since his death*---G. STUART.---Mankind are much obliged to this Artist, who has paid their debt of gratitude to the memory of Dr. Fothergill---He who has rescued so many from the grave, is now restored to life by an admirable pencil; and Death, which generally terminates all friendly recollection, has not prevented

prevented Mr. Stuart from doing what Doctor Fothergill would not permit when he was alive.

222. *Portrait of a Gentleman*---W. BEECHEY.---This Artist has genius and merit.

223. *Portrait of a Gentleman*---J. ZOFFANY, R. A.---This picture is finely painted, and one of those, that everybody says, "I know that face; who is it?"---Such is the effect of Nature.

230. *Shaw Allum, the present Mogul of Hindostan, reviewing the third Brigade of the East India Company's Troops, from the State Tent, on the Plains of Allahabad*---J. KETTLE.---We must consider the subject of this picture as not being the choice of the Painter---with that concession, the exotic is well executed, and the tiffued copper-coloured figures in the hot-house, as well represented as such nature would admit of: the reviewing General, if a likeness, is a very ungrateful subject for canvass; and the heat of the ground is admirably described, by his standing as uneasy as a goose on a gridiron.

231. *Capt. M^rBride in the Bienfaisant, and Capt. Elliot in the Edgar, from Admiral Rodney's fleet, the 8th of January 1780, discovering a Spanish convoy; gave chase; and, after several had struck, Capt. M^rBride pursued their Commadore, a 64 gun ship, and took her*---D. SERRES, R. A.---This Artist is celebrated for productions in this line; he has succeeded tolerably well in this picture:---the water is transparent, and the smoak of the cannon is well painted.---We have no painter at all equal to the Antients, and there is an honourable and beneficial line open to genius.

245. *Portrait of a Gentleman*---J. WRIGHT, of Derby.---Like an owl, this Artist blinks when he gets into the *grand jour*. This representation of colours resembles the instant effect of the sun-beam in an eye issuing from candle-light.

246. *A Character in the School for Scandal*---J. RICHARDS, R. A.---The portrait of Baddely.---Superlatively excellent.

266. *Petus and Arria*---B. WEST, R. A.---Unheroic; the expression of low life; and the whole coldly correct.

365. *A Scotch Highland Dance*---D. ALLAN.---The propriety of Costume in this picture is defective, the scrubbing-post being left out.

389. { *Temperance* }
402. { *Fortitude* } Sir JOSHUA REYNOLDS.---We can do justice to these pictures in no other manner than by comparing them with those on the same subject painted by the immortal Raphael: their character, colouring, &c. are perfectly sublime.

390. *Venus attended by Iris, shewing Mars a wound she had received from Diomed*---W. MARTIN.---As this young man seems to possess industry, we lament that he has no friend to deter him from infructuous attempts on an art in which it is impossible for him to succeed. We recommend to his contemplation that famous story, in his favourite Ovid, of the rape of Minerva by Vulcan. If he had lived about twenty years ago, he might have found a purchaser for his picture in the person of some opulent silk-mercant, to erect as a flaming sign on Ludgate-hill.

395. *A Child asleep*---Sir JOSHUA REYNOLDS, R. A.---We should be happy to see this beautiful portrait eternised on the same enamel as the charming picture of *Stubbs*.

420. *Family Piece*---J. SMITH.---

—Thus when a Barber and a Collier fight,
The sturdy Barber beats the Collier white—
The Collier mad takes up his sack,

And beats the Barber, till the Barber's black—

In comes the Brickdust-man, with grime o'erspread,

And beats the Barber and the Collier red—

Red, black, and white, in clouds are tost,

And in the dust the combatants are lost.

426. *Landscape*---J. GAINSBOROUGH, R. A.---A charming picture. The works

of this Artist have been always prejudiced by being hung either too near

or too far from the eye. The distance should be proportioned, not to the size of the picture, but to the finishing, to the light, and to the shadow.

This Gentleman's confessed abilities entitle his works to a preference of place.

430. { *A Bridge of Magnificence, designed for the sixth Lecture on Architecture* }
492. { *View from the Entrance on the Bridge* }

T. SANDBY, R. A.---No production was ever more worthy of the title of grandeur and magnificence than this design—Art and beauty are conspicuous in every part of this drawing. This Artist and his Brother

would have adorned the most polished and refined æra of the sublime Greeks.

A D D E N D A.

IT will not be considered an improper supplement to the foregoing remarks, to give a short description of the superb Buildings which are appropriated, among other Institutions, to the Royal Academy. The new Buildings on the site of *Somerſet Houſe*, do honour not only to the Artift's genius and invention, but to the taſte and munificence of the age in which we live. This Palace is already conſidered as a noble Monument of Public Grandeur, as well as a proof that, even in a day of diſtempered warfare, neither the genius, nor the ſpirit of *Britain* is to be depreſſed.

The front towards the Strand is compoſed of a ruſtic baſement ſupporting a Corinthian order of columns, crowned in the centre with an Attic, and at the extremities with a balluſtrade.

The baſement conſiſts of nine large arches; three in the middle open, forming the principal entrance, and three at each end, filled with windows of the Doric order, adorned with pilasters, entablatures, and pediments; on the keyſtones of the nine arches are carved in *alto relievo*, and in a very maſterly manner, nine heads repreſenting *Ocean*, and the eight great rivers of *England*, viz. *Thames*, *Severn*, *Humber*, *Merſey*, *Tyne*, *Medway*, *Dee*, and *Tweed*, with proper emblems to denote their different peculiarities.

The order comprehends two floors; a principal, and a mezzanine; the windows of the latter being only ſurrounded with architraves; but thoſe of the principal floor have before them a balluſtrade, and are adorned with Ionic pilasters, entablatures, and pediments; the three central ones having large tablets, covering the architrave and frize, on which are repreſented medallions of his Majeſty, the Queen, and the Prince of *Wales*, ſupported by lions, and reſpectively adorned with garlands of laurel, myrtle, and oak.

The Attic is divided into three spaces, separated by colossal figures placed on the columns which support it, the central place being left bare, probably for an inscription. These figures represent four venerable men in senatorial robes, bearing on their heads the Cap of Liberty, and holding in their hands emblems of Power, and of Strength, derived from Unanimity; maintained by Justice, Prudence, Moderation, and Valour.

The Attic terminates with a groupe, consisting of the arms of the *British* Empire, supported on the one side by the Genius of *England*; on the other by Fame, sounding her trumpet.

The whole composition is far from being considerable, being little more than 130 feet in extent; and all the Artist could do in so small a compass: all he seems to have attempted, was to produce an object that should indicate something more considerable; and to excite the spectator's curiosity to a nearer examination, of which it made a par. — His style in consequence is bold, simple, and regular; an attempt to unite the chastity and order of the *Venetian* masters, with the majestic grandeur of the *Roman*. The parts are few, large, and distinct; — the transitions sudden, and strongly marked; no breaks in the general course of the plan, and little movement in the out-line of the elevation; whence the whole structure has, we think, acquired an air of consequence to which its dimensions do not entitle it.

The great proportions are such as have been observed by *Palladio*, at the *Thien*, the *Porti*, and others of his works; and the detail, both as to form, disposition, and measure, chiefly collected from him, from *Vignola*, from *Raphael de Urbino*, from *Baldassar*, *Peruzzi*, and from the antique, new-modelled, and adapted to the general bent of the design.

The front of this building towards the principal court, is considerably wider than that of the Strand, being near 200 feet in extent, and so composed of *corps de logis*, with two projecting wings: the style of decoration is however nearly the same, the principal variation consisting in the doors, windows, or smaller parts, which are of other forms, and different dimensions. The statues of the Attic represent the four parts of the globe; *America* armed, and breathing defiance; the rest loaded with tributary fruits and treasures. The finishing, like that of the

Strand:

Strand front, is composed of the *British* arms, on a cartel, surrounded with sea weeds, supported by Tritons armed with tridents, and holding nets filled with fish, and other marine productions.

Though much of this great work has already been done, in different parts, yet it is so dispersed, and so little compared with the whole, that no precise idea can be formed of the Artist's intention. From the extent and singularity of the situation, much may be expected; the general disposition will afford ample exercise for the imagination; and here, we presume, he means to exert his inventive faculties, as it is remarkable, that in the detail he has hitherto introduced no novelty, no conceit of any sort, but clothed his ideas in the simple, unaffected dress of his great originals, which, as some will have it, is the genuine and only admissible language of the Art.

The right wing of the Building is appropriated to the Royal Academy. The Exhibition Room of Sculpture and Drawings, is on the ground-floor; it is plain and unornamented.

On the stair-case there are various figures and busts, which are well executed. On the first landing, a most beautiful Painting, by *Cipriani*, in imitation of *basso relievo*; the subject is *The Arts and Sciences*. This piece possesses a great deal of merit.

The Library on the first-floor. It is a small room, but elegantly ornamented with a painted ceiling. The centre represents *Theory*, by Sir *Josua Reynolds*. She is described sitting on a Cloud, darting her eye through the expanse, and holding a scroll in her hand, on which is written, "Theory is the knowledge of what is truly nature." This piece possesses a most beautiful lightness, and the figure seems rather to hover in the air, than to have any settled seat. The character is, by this means, finely preserved, and the colouring is in Sir *Josua's* best style. In the Coves are also emblematical pieces, representing "*Design, Character, Commerce, and Plenty*," by *Cipriani*. The various characters which compose this representation, are treated with that spirit, elegance, and grace, which are peculiar to the pencil of this Artist. Over the chimney is a bust of *his Majesty* in Statuary Marble, by *Carlini*: it is a strong expressive likeness. Under the bust is a *basso relievo* of "*Cupid and Psyche*," by *Nollekens*, which is delicately executed.

The Room adjoining to this is that which is appropriated for the *Anti'que Academy*. There are a number of casts and models from almost all the antique figures which *Europe* possesses, collected in one point of view, and arranged in a masterly manner. This room is unadorned with Painting, to give effect to the Sculpture, and that the eye of the student may not be diverted from his object.

This leads to the *Lecture Room*, which is spacious, elegant, and well proportioned. The cieling is painted in compartments, and the style does honour to the genius of Sir *William Chambers*. He has chosen a medium between the heavy grandeur of the last age, and the light frivolity of the present; and we may venture to foretell, that it will continue to be the taste, whatever may be the fashion. The centre compartment represents "*The Graces unveiling Nature*." And the four next to it are "*The Elements*." These emblematical pieces are the productions of Mr. *West*; and convince us that his genius is neither confined to History, nor Portrait. He has discovered in these as much playful fancy, as in his other compositions he has shewn of solid learning. In four small circles are the heads of ancient Artists, "*Appelles, Archimedes, Apollodorus, and Pheidias*, by *Biaggi*. At each end of the cieling *Angelica Kauffman* has exerted her very strongest powers. The pieces represent *Genius, Design, Composition, and Painting*. These possess an infinite deal of character, and sweetness. *Genius* is finely represented leaning upon the celestial globe, and expressing the rapture of invention.—We view the very character which *Shakespeare* described.

" The Poet's eye, in a fine frenzy rolling,

" Doth glance from Heaven to Earth, from Earth to Heaven,

" And, as imagination bodies forth

" The forms of things unknown, the Poet's pen

" Turns them to shapes, and gives to airy nothing

" A local habitation and a name."

Design is drawing from the *Torso*—*Study* is in a serious, reclining attitude, with a Chess-board, and other emblems before her---and *Painting* is exhibited, borrowing colours from the Rainbow.---These pieces are painted in a more masterly style than any of *Angelica's* former productions, and perhaps they are more beautiful because they are less finished. In the end of the Room fronting the door, we are

struck with two noble pictures of *their Majesties*, by Sir *Josua Reynolds*. The *King* is sitting in the Coronation Chair in *Westminster Hall*, with all the insignia of Royalty. The likeness is strong, and by a fortunate union of elegance and ease, it gives the most agreeable impression of his Majesty of any portrait which has yet been done.---The flowing disposition of the drapery, the richness, the harmony of the colouring, and the judicious choice of the Gothic back ground composes altogether a most beautiful and striking effect.---The *Queen* is also drawn sitting in the Chair of State, and dressed in her royal robes. The likeness is strong; but there wants that graceful ease which generally characterises the portraits of Sir *Josua*, and which, we humbly conceive, the subject amply afforded. In the right-hand corner of the room there is a most beautiful picture of "*Samuel and Eli*," by Mr. *Copley*. The subject is the moment of time when the child *Samuel* is informing *Eli* of the destruction of his house; and this story is so well, and so truly told, that we think we see the old man exclaim with pious composure, "It is the Lord! let him do what seemeth him good." The utmost care has been taken in the composition, expression and colouring; and although every particular part is so minutely finished, yet the grand effect of the whole is not lost. Mr. *Copley's* genius for historical painting is now fully established, and confirms the opinion of the world on the exhibition of his *Boy and Shark*. Over the chimney is a picture, by Mr. *West*: the subject is Christ saying, "*Suffer little children to come unto me, and forbid them not; for of such is the Kingdom of Heaven*;" but as, from the composition of the picture, we cannot perceive any one attempting to hinder them, the rebuke and order of our Saviour were in vain. This picture has merit, and gives the spectator an idea of the Venetian School; but not that likeness that results from an investigation of the principles on which they painted, but rather, what a good eye, and a good memory, might retain of their manner.

On the right hand, in the farther corner, is a portrait of Doctor *Hunter*, by Mr. *Chamberlain*, which we should not have known but from the circumstance of the anatomy figure he holds. Next to this is a portrait of Sir *Josua Reynolds*, painted by himself, nearly a repetition of the one he sent to *Florence*; but, whether from the dress being uncommon to Sir *Josua*, or from some other circumstance, we do not think it like: as a picture, it undoubtedly possesses great merit. Next to this is a portrait of Sir *William Chambers*, painted by Sir *Josua Reynolds*, which,

we

we think, has the same defect, and possesses the same merits with his own. On the right-hand side, and next the door, is a picture, painted by *Dominick Serres*, representing *Gibraltar* relieved by *Sir George Rodney*, in *January 1780*: this picture has little more than its subject to make it interesting.——These pictures are to remain in the room; and the frames which are disposed around, are to be filled in the same manner. We are happy to see the first of the collection so perfect in their kind; and we hope that the other Artists will be equally emulous in their endeavours, that an out-line may be formed for the *English School*. There are also a number of elegant plaster figures, casts from the antique, for the study of the Pupils.

On the staircase, at the top of the next flight, and fronting the door of the grand Exhibition Room, there is another very fine piece of painting, of *basso relievo*, representing “*Minerva and the Muses*,” by *Cipriani*. It is composed in the antique style, replete with grace and simplicity; and the deception is so great, that it is hardly possible to believe that the figures are not swelling from the wall.

We now enter the anti-room of the Exhibition, which is small, and receives its light from an arched window above the entrance. Over the door of the Exhibition-Room there is a painting of *basso relievo*, of the *Heads of their Majesties*, in a Medallion, supported by *Design* and *Painting*. And on the top of the door we read the following motto, imitated from that of *Pythagoras*,

“ΟΤΔΕΙΣ-ΑΜΟΤΣΟΣ-ΕΙΣΙΤΩ.”

“*Let none but Men of Taste presume to enter.*”

The grand Exhibition-Room is noble and spacious, measuring about sixty feet by fifty. It is very judiciously lighted by four arched windows, which distribute an equal light over the whole; the cieling is painted with a tender sky, and has a very good effect. In the corners there are four emblematical pieces, representing *Geometry*, *Architecture*, *Sculpture*, and *Painting*, by *Catton*: the characters are boys, and exceedingly well preserved.

T H E E N D.

we think has the same defect, and possesses the same merits with his own. On the right-hand side, and near the door, is a picture, painted by Dominick 2 years, representing Olivera relieved by Sir George Rains, in January 1780: this picture has little more than its subject to make it interesting. — These pictures are to remain in the room; and the frames which are disposed around, are to be filled in the same manner. We are happy to see the first of the collection is perfect in every kind; and we hope that the other Artists will be equally cautious in their endeavours, that an eye may be formed for the Academy School. There are also a number of elegant plaster figures, cast from the antique, for the study of the pupils.

On the right, at the top of the next flight, and facing the door of the Grand Exhibition Room, there is another very fine piece of painting, of 1774, representing "Alexander and Darius," by C. Verelst. It is composed in the antique style, and is in every respect a masterpiece; and the description is so great, that it is hardly possible to believe that the figures are not, existing from the wall.

We now enter the room of the Exhibition, which is a small room, and is light from an arched window above the door. Over the door of the Exhibition Room there is a painting of 1774, of the French artist, which is a masterpiece. And at the top of the door we read the following inscription, inscribed by the Academy.

"BY THE ACADEMY OF ARTS, 1774."

The Grand Exhibition Room is a large and spacious room, measuring about thirty feet by thirty, and is lighted by several windows, which afford an equal and convenient light, and is painted with a cream colour, and has a very good effect. In the room there are four substantial pieces, representing Germany, A. Verelst, 1774, and Painting, by Cotton: the characters are by the artist, and are well executed.

T H E E N D.